

AMERICAN ART NEWS.

Successor to HYDE'S WEEKLY ART NEWS.

Vol. III. No. 57.

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EXHIBITION

EXHIBITIONS.

American Art Galleries.—Paintings by Tissot.

Astor Library Building.—Russian and Japanese caricatures.

Blakeslee Galleries.—Early English, Spanish, Italian and Flemish paintings.

Brooklyn Institute of Arts and Sciences.—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

Durand-Ruel Galleries.—Modern paintings and old masters.

Duveen Galleries.—Works of art.

E. Gimpel and Wildenstein Galleries.—High class old paintings.

Ehrich Galleries.—Early Italian, Spanish, Dutch, Flemish and English paintings.

Fifth Avenue Art Galleries.—Jewelry and antique glass.

Fine Arts Building.—Comparative of native and foreign art.

Knickbocker Art Galleries.—Antique and modern furniture.

Knoedler Galleries.—Portraits by A. von Krumhaar and rare engravings.

Lenox Library Building.—Blum etchings.

Metropolitan Museum of Art.—Open daily. Admission Mondays and Fridays, 25 cents; free on other days.

Oehme Galleries.—Modern paintings.

Pratt Institute (Brooklyn).—Grueby pottery.

SALES.

Fifth Avenue Art Galleries.—Jewelry and antique glass, December 15th and 16th at 2.30 P. M. and 8.15 P. M. and December 17th at 2.30 P. M.

Knickerbocker Art Galleries.—Antique and modern furniture, December 15th and following afternoons at 2.15 o'clock.

This has been a busy week in the art world in Chicago. On Tuesday the Society of Western Artists opened its annual exhibition at the Fine Arts Building. The showing this year is of an especially high order and the Western men have acquitted themselves with credit. The officers of the society are: president, Oliver Dennett Grover; vice-president, F. O. Sylvester, and treasurer, Karl Buehr. An invitation, which has been accepted, has been extended to the Society of Western Artists by the National Academy of Design to exhibit in the forthcoming exhibition in New York. A selection of twenty canvases will be made. The other interesting art event of the week in Chicago was the opening of the Arts Craft exhibition. The jury was composed of Mrs. M. Yale Wynne, Jessie M. Preston, Mary M. Reid, Frederic C. Bartlett, R. L. Terwilliger, Louis J. Millet and Dwight H. Perkins. The exhibition, which was highly praised, included material secured from the French section at St. Louis.

An exhibition of water colors by members of the club was held at the Salmagundi Club on Thursday from 10 A. M. to 10 P. M.

The sixth annual exhibition of the American Society of Miniature Painters will open to the public at the galleries of Messrs. M. Knoedler & Co., No. 355 Fifth Avenue, on February 4th and continue until February 18th. Members of the press will be admitted on Saturday morning, February 4th. The exhibition will consist of original miniature paintings. Works from photographs will not be admitted. All works intended for this exhibition must be delivered on January 28th at the Artists' Packing and Shipping Co., No. 139 West 54th Street. The jury this year is made up of William J. Baer,

The French Academy of Fine Arts has nominated as official candidates for the post of director of the French Academy at Rome: first, M. Saint-Saëns, the musical composer; second, M. Barrias, the sculptor; third, M. Bernier, architect; fourth, M. Carolus-Duran, painter.

The executive committee of the Metropolitan Museum of Art at their last meeting accepted with thanks the following gifts: from George A. Hearn, a painting by Anton Van Dyck, the portrait of Baron Arnold le Roy, brother of the gentleman represented

What its promoters call the first American Photographic Salon, under the auspices of the Metropolitan Camera Club of New York, and the Salon Club of America, opened at the Clarendon galleries, No. 381 Fifth Avenue, on Monday last. It will remain there through Dec. 17.

To those interested in photography, this display, which numbers 445 examples of the strongest and best interpreters of the art in America, will be found of great interest and will attract many art lovers. The effects obtained of atmosphere and light, by the skilled modern photographer, amateur or professional, are simply remarkable. It is understood that the examples hung were selected from 1200 sent in. The display is of high quality.

The New England Society of Pennsylvania will give to the city of Philadelphia a replica of Augustus St. Gauden's statue of "The Puritan," now in Springfield, Mass.

The sale at the Fifth Avenue Art Galleries Thursday and Friday evenings of a collection of pictures by Edward Gay, William A. Coffin, Carlton T. Chapman, and Carle J. Blenner, was deservedly largely attended and resulted in good prices being obtained on the whole, for the works of these well known and strong American painters. The exhibition, which opened on Monday at the galleries and continued until Thursday evening there, was a delight and surprisingly strong.

The veteran landscapist, Edward Gay, sent several canvases which surprised even his admirers for their strength and breadth of treatment, splendid skies and atmosphere. His examples were of a high order of merit and remarkably even also in excellence. Mr. Coffin proved his versatility. He showed an excellent nude and numerous landscapes, which differed so greatly in treatment and effect that it was difficult to realize often that they were by the same brush. Some of his later works were characterized by soft and harmonious color, and delightful tonal quality. The strong marines of Carlton T. Chapman are too well known to need description, and he sent some of his best. Mr. Blenner's female heads are always popular.

J. G. Brown, the artist, is at work upon a number of new paintings in a different vein from his popular series of street gamins. One picture of simple home life by Mr. Brown will be sent to the National Academy for the eightieth annual exhibition, which opens on December 31st. The artist has spent forty-five years in his present studio at No. 51 West 10th Street.

Douglas Volk, the New York painter, who is a native of Pittsfield, has presented to the Berkshire Athenaeum and Museum a mask of Lincoln made by his father, Leonard Volk, the sculptor, in Chicago in 1860. It is believed to be the best mask of the martyr-President in existence.

Drawings and paintings by Warren Y. Cluff are on view at his studio, No. 309 Garfield Place, Brooklyn.



AT THE E. GIMPEL AND WILDENSTEIN GALLERIES
PORTRAIT OF THE COUNTESS d' ARGENTON
By Nattier

Lydia F. Emmet, Alice Beckington, Ethel Blanchard, Theodora W. Thayer and Lucia F. Fuller, and the hanging committee includes Lydia F. Emmet and Lucia F. Fuller. The president of the society is I. A. Josephi.

John La Farge is to design the window to be placed in the choir gallery of the Judson Memorial Church, Washington Square, in memory of the late Mrs. Wood, who was for thirteen years the soprano soloist.

The death took place recently in London of Samuel T. G. Evans, a well-known Windsor artist and drawing master at Eton College. Mr. Evans visited the gallery of the Royal Society of Painters in Water-Colors, of which he was a member, on Tuesday evening and was taken suddenly ill there.

in the picture by the same artist, now in the Wallace collection in London; from S. P. Avery's family, a landscape by Thomas Cole, "Titian's Vase"; a painting by John Peale, "Spring Flowers"; a portrait by Waldo, a ring, with a large intaglio, where the features of George Washington are exquisitely engraved, and a Flemish vase richly decorated.

The third gallery of the Boston Museum of Fine Arts has been hung with English pictures of the end of the eighteenth and the beginning of the nineteenth centuries, by Reynolds, Lawrence, Romney, Hogarth, Constable, Turner and others. The Romney portrait of Lady Townshend is a recent loan from Miss Alice S. Cheney. The room also contains eight French pictures, of which the most important is a portrait, by Philippe de Champaigne, of the famous literature, Arnould d'Andilly.

AMERICAN ART NEWS.

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JAMES CLARENCE HYDE Editor

It is to be regretted that any suspicion should lie against the portrait claimed to be by Velasquez, purchased in Spain by the Boston Museum of Fine Arts, and for a sum which is said to have made heavy inroads on the available purchase funds of that institution. It would be indeed unfortunate should it be proven that the Museum has been mistaken in this purchase. If this is the case, and the gentleman who is said to have cast doubt upon the picture is a connoisseur and expert of experience and taste, it will not necessarily reflect upon the judgment of the Museum's trustees, who are responsible for the transaction. Even foreign experts are deceived at times in the purchase of old masters.

George A. Hearn has again shown his interest in the Metropolitan Museum, and his desire to encourage the cause of art in America by his generous and important gift to that institution of the splendid full length portrait of Baron Arnold Le Roy, by Van Dyck.

When Mr. Hearn purchased this superior canvas from T. J. Blakeslee for \$45,000 last April it was predicted in art circles that it would eventually become the property through his bequest of the Museum. This sincere and generous art patron believes evidently, however, that he gives twice who gives quickly, and that there is more pleasure and value in giving while one is living rather than by will. He has already enriched the Museum with several important pictures, and this last gift reflects the greatest credit upon him. It is a noble addition to the treasures of the Museum.

With the closing to-morrow evening of the so-called Comparative Art Exhibition at the Fine Arts Galleries, New Yorkers who have not seen it—and there are too many who have not—will have much to regret. It is unfortunate that the conditions under which the display has been held—the facts that the general public is not yet accustomed to go out of the main line of North and South travel in this city, for the purpose of viewing an art display; the crowding activities of the opening season, with the open receptions, the many theatre premieres, and finally to Thanksgiving and coming Christmas holiday distractions—combined to decrease the attendance and disappoint, to some extent, the expectations of the promoters of the display.

There is a suggestion of value in the experience of the managers and promoters of this exhibition for those who may plan similar displays in the future—nearly that the late Autumn and early Winter, when with the activities of the opening season, everyone is busily occupied with work or gayety is not the best time for an art display.

The days are short and darkness comes too soon for the many who like to see pictures of art objects by daylight, or who cannot well attend at evening. Even the Academy and other exhibitions held in midwinter suffer from these causes in comparison with the Spring displays. When days grow long, and the gay world tires of its whirl, and Spring airs invite the worker to recreation—then is the time for the real enjoyment of art shows.

Apropos of the Comparative Art Exhibition here is a letter from Parker Newton, the marine artist:

To the Editor of the "American Art News":

The current Comparative Exhibition in justice to American artists hardly deserves the name of comparative. The word was evidently used to stimulate interest—to draw. As an exhibition it would be hard to bring together a more interesting lot of pictures in America. At first one is compelled to ask what the portrait men have done that they are so pointedly left out. Would it not have been possible to have procured more English pictures? One Corot, one Daubigny, would have answered as well as so many. Winslow Homer occupies the entire marine field, admittedly a strong man, he is not the only marine painter in the country. One Homer, one De Haas, one Rehn, one Richards, one Edward Moran, one Davidson, would have made a better representation of marine pictures. Was it necessary to hang nine Troyons to the exclusion of as good and better American painters? An excellent opportunity to justify the use of the word comparative was lost sight of when the committee overlooked Thomas Moran in hanging Turner's "Venice." Moran painted the entrance to the Grand Canal from the same spot and it would not have been very difficult to have borrowed one of his pictures and placed it next to Turner's.

The financial side success of the exhibition is doubtless assured but it is owing to the happy idea of using the word comparative, National pride was aroused, people went to the gallery expecting to see American pictures hung side by side of canvases from other lands and they were disappointed.

PARKER NEWTON

AMONG THE ARTISTS.

An exhibition of recent dry points by Otto J. Schneider is attracting much favorable attention at the Wunderlich Galleries, No. 220 Fifth Avenue. Among the portraits shown are those of Mr. and Mrs. Joseph E. Schwab, Mrs. Julian Street and Mrs. Charles Williams.

At the Art Students' League on Thursday evening, Dec. 15th, Fraulein Stolle will address the students on "The Message from the Old Masters." The lecture will be illustrated with stereopticon views.

Miss Marion Darst, of No. 1904 Broadway, has completed a miniature portrait of Mrs. Richard G. Oglesby, of Chicago. It was exhibited at the Shields Art Club recently.

Miss Florence Seely, who has a studio at No. 788 Broadway, has recently opened an exhibition of her recent oils and water colors at Chapel Street, New Haven, Conn. Miss Seely has exhibited several pictures at the National Academy, American Water Color Exhibition, and at the annual show of the New York Water Color Club. She may give an exhibition in a New York gallery later in the season.

Theobald Chartran, who arrived from abroad recently, is engaged upon several important commissions. He is occupying a studio at No. 80 West 40th Street this year.

Ellen Ravenscraft and Margaret McCracken, at their studio, No. 43 Washington Square, will hold an exhibition and sale of sketches in oil and water-color, monotypes and miniatures from next Wednesday to Saturday, inclusive, from two to ten P. M.

The portrait study by Miss Ravenscraft of Miss Alice Wilson, a member of the Charles Hawtrey company, is particularly effective. There are attractive sketches of sand-dunes, marshes and fishing boats made on Long Island and a collection of monotypes, artistic in treatment and composition. Miss McCracken, who has recently returned from abroad, exhibits some views of picturesque study in Palperro, Cornwall, England, and the Latin Quarter, Paris, which are full of sentiment and show much ability.

At the concours in Mr. Hawthorne's morning portrait class at the Art Students' League the work of the following students received special mention recently: Miss E. D. Trimble, Miss M. Fisher, Miss Frechette and Oliver Chaffee.

Leon Narcisse Gillette of the firm of Messrs. Warren and Wetmore, will give ten lectures on "Perspective" and ten on "Architecture" at the Art Students' League during the present season.

Among Robert Henri's pupils those who have been accorded special mention recently are Miss Hilda Belcher, Miss Marie Knowlton and Edward Hopper.

Paintings from the collection of A. C. Humphreys are on exhibition in art gallery of the Union League Club.

The first of the critical lectures on composition by Howard Pyle will take place at the Art Students' League today at 4 o'clock. The lecture will be free.

At the galleries in Conduit Street, London, last week, Messrs. Knight, Frank & Rutley sold an emerald and ruby necklace for \$145, a pearl and diamond cluster pendant \$240, a diamond heart locket \$495, a diamond comb \$250, a single pearl pin \$505, a diamond necklace \$735, a single stone diamond ring \$242, a small head ornament of brilliants \$280, a single row of pearls \$460 and a diamond and sapphire ring \$405. The sale also included some old silver and Sheffield plate, which brought excellent prices, and a water color drawing of Mount Vesuvius, by T. M. Richardson, realized \$360.

GREASE PAINT SKETCHES.

It is probable that grease paints are not generally known to those who are not directly associated with the theatre and to better explain my experiments with them as a medium in painting, it is well to know at the start what grease paint is. In the early days of the drama "make-ups" were produced solely by powders, the burnt end of a match and similar primitive methods. With the advance and improvement in lighting theatres the demand for better mediums for "make-up" became imperative. Then grease paint made its appearance.

The body of grease paint is of vegetable compound, the grease added to render the paint pliable. The colors to-day have reached the richness and quality of those used in oil painting, although, of course, the variety is not as great as in oils. For example, there are no yellows among the grease paints and many of the intermediate colors are lacking. The need for grease paint in "make-up" is easily understood, especially since the introduction of electric lights into the theatre has added so much brilliancy to the stage picture. The most beautiful woman from the drawing room would be simply ghastly on the highly lighted stage without recourse to grease paints and their use is in accord with the demand of the surroundings.

I have always devoted more or less time since boyhood to sketching, sometimes in the fields, but more frequently in the theatre. At first I tried my hand at making caricatures of my stage associates in pencil or pen and ink and then I had the daring to try wash drawings. By easy stages I ventured into color and in this way began my experiments with grease paints. I well recall by earlier efforts in this line—one strenuous effort in particular. It was at a railway junction in Montana on a particularly cold day. I had stepped into the almost deserted dining room and in one corner, apparently asleep, near the stove was an Indian chief. Here was a glorious opportunity. I picked up the top of a pasteboard box, got together a few grease paint sticks and started in. A friendly hand tapped me on the shoulder and the lunchman said:

"I wouldn't do that."

"Why not—Indian sensitive?"

"He's killed men for less than that."

"But he hasn't seen the sketch yet."

"Then I'm not too late, you'd better git."

I was not to be thwarted so easily, however, and I offered the Indian a cigar—one of these lunch counter affairs. I made clear to him my purpose and promised him more cigars when the sketch was finished, and won the day. He seemed to feel that some terrible insult had been offered to him. Luckily my train came along at the right moment. I jumped aboard without showing the Indian the sketch.

From that time on my experiments with grease paints were kept up and many a time an Indian has been my model. In a way, of course, the use of grease paint corresponds to pastels, but the former to my mind is a much more effective medium, a much nearer approach to oils. It is an easy matter to blend the colors through rubbing in with the fingers or a small piece of chamois. I cannot see that the Raffaelli "solid oils" possess any advantages over grease paints and they have the disadvantage for many of costing far more.

MACLYNN ARBUCKLE.

HERE AND THERE.

The exhibition of the Tissot water colors, dramatically illustrating the Old Testament, continues at the American Art Galleries. It had been intended to end the exhibition this week but the interest in the pictures was so general and the attendance so large that it was decided to extend the time. At this season the Tissot water colors have an especial interest.

Several members of the Pacific Art Society of Tokio are holding an exhibition of oil paintings and water-colors at No. 372 Boylston Street, Boston, under the management of Bunkio Matsuki. There are twenty-three pictures in the collection.

There is the customary display of the best work of the impressionists at the Durand-Ruel Galleries, No. 5 West 36th Street, this week. In the upper galleries are notable examples of Manet, Monet, Pissarro and Sisley. In the lower galleries among the recent acquisitions are a coast scene by Boudin; "The Bridge," by Lepine; "Children at Play," by D'Espagnat, and "Cavalrymen," by Benassit.

The portraits of "Martin Pepyn," by Van Dyck, and "Comtesse de Feuquieres," by Largilliere, give way at the galleries of Messrs. E. Gimpel and Wildenstein, No. 250 Fifth Avenue, on Monday to Van Steen's "Merry-making for the First Born" and Rembrandt's "A Head of a Man." Another work on view at these galleries at the present time that will appeal to all art lovers is Nattier's "Portrait of the Countess d'Argenson." The Countess d'Argenson was the wife of Count d'Argenson, Secretary of War and Ambassador to Poland under Louis XV. It was painted in the year 1750.

The Mills-Platt Company are exhibiting at the Pierpont Art Rooms, No. 44 Clinton Street, Brooklyn, a collection of Japanese water colors by Yokoyama Taikan and Hishida Shunso, members of the Nippon Bijutsuin.

Walter L. Palmer, the painter of the American winter scenes, makes a new departure this season, and in his exhibition of twenty-two paintings in oil, now open at the Noe Galleries, No. 368 Fifth Avenue, proves that he can handle that medium almost, if not as well, as water colors. It is pleasant to record that the series of canvases he now shows and which, with the exception of two Venetian scenes, a Spring and an Autumn landscape, are his usual subjects of snow covered hills and fields and woodlands, are as delicate in conception and as refined and dainty in execution as ever. Perhaps of the examples shown the best are the "Moonrise at Dusk," Autumn Skies," "November Snow" and "Sunrise in the Catskills." The little display is one of the most attractive, thus far, of the season.

According to London report, the American Society of that city is collecting funds to pay for a portrait of Mr. Choate by Herkomer.

Arnold Seligman returned from France last week and is now at his galleries on Fifth Avenue. Jacques Seligman will come over in January. Some recent importations of this well known house are attracting the interested attention of connoisseurs.

Seymour Thomas, the American artist, has returned from abroad and taken a studio in town for the season.

Jerome Meyers, who has devoted himself to depicting life on the streets of the lower East Side, is painting a series of pictures of the Italian fetes. Two of these pictures are now on view at the Macbeth Galleries.

Platinotypes of Elliott Daingerfield's masterpiece, "The Child of Mary," reproduced in this issue of the "American Art News," have been published

There have been several additions of importance to the collection of paintings at the Oehme Gallery, No. 384 Fifth Avenue. Among them are "The Bull," by Rosa Bonheur; an Italian scene by F. R. Unterberger; Roybet's "The Cavalier"; two characteristic Van Mareks, and "A Flower Girl," by Kiesel.

On these early winter mornings and afternoons it is a pleasure to leave the noise and crowd of the streets and stroll through the beautifully appointed Blakeslee galleries in the Knicker-



AT THE KLACKNER GALLERIES

THE CHILD OF MARY
By Elliott Daingerfield

and copyrighted by C. Klackner, of No. 7 West 28th Street. The photographs are thoroughly artistic and particularly suitable as souvenirs at this season. The painting is perhaps the artist's greatest achievement.

The sale of the Blanchard-Stewart paintings by Mr. Silo at the Waldorf-Astoria was one of the important events of the past week. The attendance was large at both the evening sessions on Thursday and Friday. For the better pictures the bidding was spirited and the average for the sale was satisfactory. The total for the two nights was \$89,790 for 156 paintings. P. H. Dugro paid the top price, \$8,900 for Bouguereau's "Alma Parens." Some of the other pictures sold as follows: Van Marcke's "Cow in Pasture," to A. Tooth & Sons for \$2,350; Renard's "Home Life," \$1,225; Delort's "Departure for the Wedding," \$1,200; Ziem's "Lagoon—Venice," \$1,100; Schreyer's "Burning Stable," to Mrs. Dorrilton for \$1,100; Jules Dupre's "By the Lake," to A. Tooth & Sons for \$1,025; Diaz's "Forest—Fontainebleau," to A. Tooth & Sons for \$1,000, and Thaulow's "Dieppe," to E. William for \$1,000.

The design of A. A. Barrell, of the Art students' League, won a prize offered by The Buffalo Food Company.

bocker Trust Company's Building at Fifth Avenue and 34th Street. There, among other canvases recently hung, are a bust portrait of the Duke of Cumberland, by Sir Joshua Reynolds, very rich in color and fine in expression, a bust portrait of a woman by Vestier, decorative and dainty, and a half length portrait of the Earl of Pembroke by William Dobson. Other works now shown include a three-quarter length, standing portrait of a woman by von Ravestyn, with the usual finely painted ruff and gauntlets; a half length portrait of the artist painting Franz Hals by Verspronk, and a large and fine landscape, with splendid sweep of air and sky, in the manner of Richard Wilson by George Barrett.

Eugene Fischhof's purchase at the Ridgway sale in Paris on Saturday last of the famous pictures painted by Boucher for the Marquise de Pompadour, for the large price of \$80,000, is of especial interest to American art lovers, both because Mr. Fischhof has been well known here for many years as an importer of important pictures, who has enriched the art collections of America, and because there is good ground for the belief that the pictures may soon grace an American collection, and possibly a leading art institution not a thousand miles distant from New York.

THREE ARTS CLUB.

The Three Arts Club, which has recently occupied its new club house at No. 803 Lexington Avenue, will be organized the first of the year by Bishop Grier. The club was in existence last year and had a small home in West 56th Street. It has now a membership of over a hundred students interested in music, art and drama.

The main object in acquiring the new house is to accommodate as many members as possible with rooms, and in this way solve, to some extent, the serious problem which has confronted so many out-of-town students. Since the first of September Deaconess Hall has accommodated thirty-three resident members, and has been obliged to refuse eighty. The members take pride in the fact that the club is very nearly self-supporting and are doing everything in their power to make it entirely so. They will give musicals and sales of sketches during the winter, and the dramatic students talk of giving a play in the spring. Two large club rooms on the first floor are used for these purposes and here also the club members and their friends enjoy a cup of tea in the afternoon. Miss Hall, who started the club and through whose efforts it has become such a success, hopes that in time it will fill the same place in the student's life of New York as the similar organization in Paris.

Recent portraits by Otto Ritter von Krumhaar are on view in the upper galleries at Messrs. M. Knoedler & Co.'s, No. 355 Fifth Avenue, where they can be seen for the next ten days. In the central gallery several newly acquired paintings have been placed on view, including a small Henner; Harpignies' "The Pool"; an important Isabey, "Fishermen," and Meissonier's "The Card Players." An attractive pastel by Miss Juliet Thompson, the portrait of Mrs. Spragg McMahan, of Dayton, O., is also shown.

Recent additions to the collection of mezzotints in the lower gallery include "Mrs. Blair," by Waltner, after Romney, and "The Little Patricienne," by Laguillermie, after Van Dyck.

The portrait show of old masters at the Ehrich Galleries, No. 8 West 33d Street, is drawing to a close. It has been liberally patronized by art lovers from the start. The portraits that have attracted the most attention are "The Countess of Chesterfield," by Sir Peter Lely, recently reproduced in the "American Art News"; the "Portrait of Thomas Gregory," by Sir Henry Raeburn, and the "Madame de Fouquieres" painted by the artist's father, Pierre Mignard. But these have been scarcely of less interest than the two portraits by Bol; the "Portrait of a Woman," by Rembrandt, and especially "The Countess of Devon," by Van Dyck.

The portrait show will be followed at these galleries by an exhibition of classic landscapes and genre paintings.

Charles E. Smith will conduct a sale of antique and modern furniture at the Knickerbocker Art Galleries, No. 7 West 29th Street, next week. Among the many items noted in the catalogue are Colonial sideboards, tables and chairs in mahogany; highboys, lowboys, banjo clocks, brass fenders, and irons and writing desks.

The exhibition opens on Monday and the sale takes place on Thursday and following afternoons at 2:15 P. M.

VARIOUS PUBLICATIONS.

"Memorials of Edward Burne-Jones," by G. B. J., is a recent publication by Messrs. Macmillan & Co. The first volume deals with his childhood at Birmingham, schooldays at King Edward's School, residence at Oxford, and the first eleven years of his London life. It closes with the settlement of the artist in the house at Fulham which was to be his home for thirty years. It was at the University that Burne-Jones first met William Morris, and the book dwells on friendships with him and many other famous contemporaries. The views of Burne-Jones on art exhibitions in general, the story of his relations with the Royal Academy and the Grosvenor and New Galleries, are among many topics discussed.

B. T. Batsford has published a fifth edition of "A History of Architecture on the Comparative Method," by Prof. Banister Fletcher and Mr. Banister F. Fletcher. This volume has been rewritten and considerably enlarged. It contains upwards of 800 pages, with 2,000 illustrations of the chief buildings of the world.

A book of interest to artists and art lovers is M. Jules Breton's book, "La Peinture," published recently in Paris. Commenced nearly fifty years ago, as the author states in the "prelude," it embodies the convictions of an artistic life time. His chapters on the training which should be given a talented pupil are very interesting. "Any professor who is not excellent is detestable," he declares, while on the other hand, with a talented teacher, despotic in his mode of instruction, there is the danger that the pupil's individuality, "due to temperament and the first impressions, that which is most precious to him," may be destroyed. Much stress is laid upon this necessity for preserving one's individuality. The second part of the book is chiefly devoted to an account of the progress of a painting from the initial stroke upon the canvas, with some interesting discourse upon the value of grey tones.

Paintings give way this week at the Fifth Avenue Art Galleries, No. 366 Fifth Avenue, to jewelry and antique glass, a sale quite in keeping with the holiday time. The jewelry, the sale of which is made at the order of an executor of an estate, includes many interesting items. The glass comprises the Azyez Khayat collection. By order of Julius Lipmann, attorney, Mr. Silo will also sell a collection of antique and historical watches.

The jewelry will be sold on the afternoons of December 15th, 16th and 17th at 2:30 o'clock, and the glass on the evenings of December 15th and 16th, at 8:15 o'clock.

From the New York Union.— "The Weekly Art News," now in its third year and founded by Clarence Hyde, since the beginning of the present season appeared in enlarged size and printed on enamelled paper and illustrated as 'The American Art News'; it is issued from 1265 Broadway, purely devoted to current news, excluding subjective criticism, but taking notice, wholly and objectively, of all that happens on the field of expositions in the ateliers of artists and their schools, as well as in the art stores and auction rooms here and abroad, thus filling a long felt want within those circles. Success, financially and otherwise, it strikes us, ought to be and must be,

The Ehrich Galleries

"Old Masters"

(Exclusively)

Expert opinion pronounced as to the genuineness and authenticity of
Antique Paintings.8 West 33rd Street
New YorkPARIS
23 Place Vendome LONDON, S. W.
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FLASHLIGHT
PHOTOGRAPHS
OF ALL THE
WELL KNOWN
PLAYERS.

1260 Broadway New York

with the venture, all the more so since it is in the hands of experienced, if not in the hands of experts."

From the New York Herald.— "'American Art News' is the title of the successor to Hyde's Weekly Art News, which last year was found of interest and value to artists, art dealers and collectors. The new publication is an enlargement and improvement on its predecessor. It contains four excellently printed pages adorned with photogravure cuts."

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London, 15 Old Bond St.

Paris, 23 Place Vendome.

Blakeslee Galleries

Knickerbocker Trust Co. Building

Cor. Fifth Ave. and 34th St.

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H. J. Thaddeus, the English portrait painter, whose recent works were noticed last week, gave in his studio, No. 10 West 3rd Street, on Wednesday and Thursday afternoons largely attended receptions. Mr. Thaddeus had many callers, including representative members of the society, art and dramatic worlds.

Work on the new Campanile at Venice is being pushed as much as possible, and it is hoped that the entire structure will be completed by the spring of 1906.

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